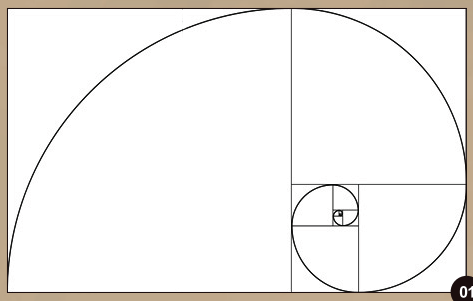
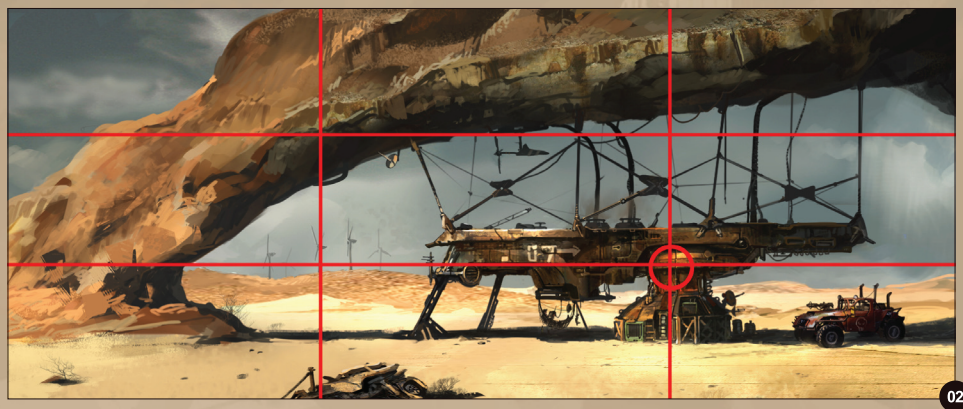
ART FUNDAMENTALS

COMPOSITION - LIGHTING & COLORING - STORYTELLING - PERSPECTIVE & DEPTH - PORTRAYING EMOTION

3dtotal eBook training



01

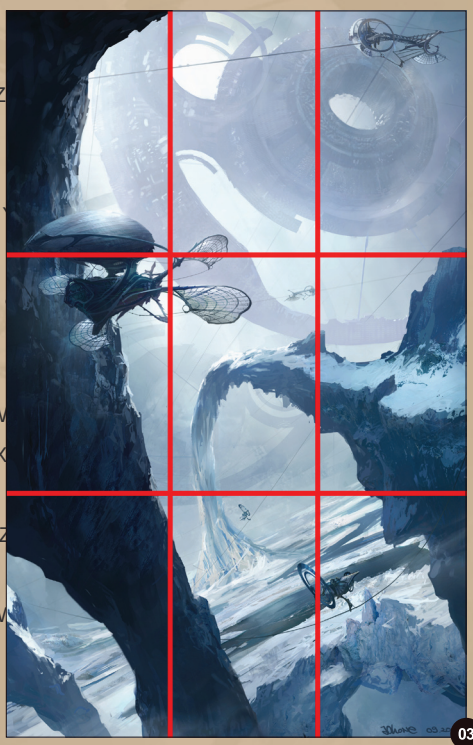


02

Art Fundamentals Article: Chapter 01 - Composition

Software used: Photoshop

&RPSRVLWLRQ LV WKH ¿UVW Z
artists' lips when they start an image. But
ZKDW LV FRPSRVLWLRQ" ,W¶V
RI HOHPHQWV DQG D YLVXDO
leads your eyes around an image and makes
LW LQWHUHVWLQJ ,W¶V WKH
making your image interesting from the get
go. No detail, fancy colors, lighting or action
ZLOO VXEVWLWXWH FRPSRVLW
FRPSRVLWLRQ WKHRU\ KDV UX
used for hundreds of years, you can always
¿QG QHZ DQG LQWHUHVWLQJ Z
your compositions. Try to think outside of the
ER[,¶P JRLQJ WR WDNH \RX W
into composition and see where it leads us, and
what we discover along the way.



03

04

The Ancient Greeks used the golden rectangle that had divine proportions .The golden rectangle is a rectangle that has sides which
DUH DSSUR[LPDWHO\ GW D UDWLR RI
WKHVH SURSRUWLRQV \RX JHW
pleasing composition, with a strong focal point.
The divine proportions appear in many life
forms, including humans (**Fig.01**).

Derived from the golden rectangle is the Rule of Thirds, which was adapted to cope with a wider range of aspect ratios. By dividing you frame
LQWR WKUHH HTXDO SDUWV IURP HDFK VLGH \RX FUHDWH
four power points where the lines intersect each other (**Fig.02**) RU H[DPSOH WKH LQH
5RFN´ XVHV WKH SULQFLSOHV
having the converging lines create focal points.

<YRX FDQ VHH WKH PDLQ IRFDO SRLQW
(A). Then I added secondary focus points
near the converging lines: the windmill farm
structure, which has a great deal of importance
in the concept and which runs along two other
intersections (B and C).

If you have a vertical frame, the rule of thirds
FDQ DOVR EH DSSOLHG ,Q WKH
&DQGDVFH´ , SODFHG WKH À\LQ
the converging line (**Fig.03**).

<RXU PDLQ IRFDO SRLQW VKRXOG QRW DOZD\V EH
RQ WKH LQWHUVHFWLRQ RI
contrast is important. It helps you to make areas

SRLQW RU RQ WKH LQH
power point.

' DQG RQ WKH VPDOO EUHDFKHG LQ
HDVLHVW LV OLJKW DQG GDUN ,
contrast, contrast of hue or saturation, tension or
EDODQFH DQG FRQWUDVW RI VKD
etc. In **Fig.03** I kept the ship and huge structure
FORVH WR WKH SRZHU SRLQWV E
and put it very important to show the
OLJKW FRQWUDVW EHWZHHQ
lower power points I left the environment where
the action takes place.

Another easy trick I used in this image, which
D ELJ IRUHJURXQG %HDXWH ZH

05

reading from left to right, this pulls the viewer in and leads the eye more easily into the image providing a grounding point for the whole frame.

This leads to another simple composition trick, ZKLFK FDQ UHVXOW LQ YHU\ E WKDW LV YHU\ FRPPRQO\ XVHG (**Fig.04** ,W¶V EDVHG RQ KDYLQJ LPDJH LQ WKLV FDVH D ELJ / rest of the image in focus and easy to see. It's a great and easy way to make things stand out and can help give monumentality to your image.

When using this rule, make sure you don't fall LQWR D WUDS DQG IROORZ LW \RXU LPDJHV ERULQJ DQG GXO ¿UVW EXW JHW ULG RI LW DV don't start to repeat a few generic compositions.

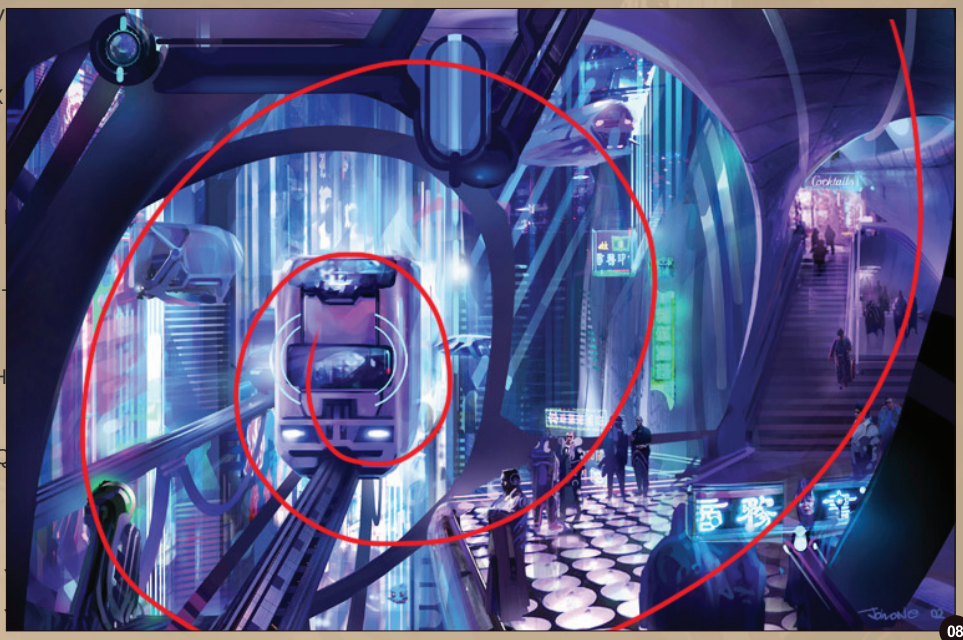
In composition even a small change can have D JUHDW HIIHFW RQ WKH ¿QDO such as tilting your horizon line are a great way of making your image look more dynamic. In **Fig.05 – 06** WKH VWRU\ ZDV DOO D thrills and action. So tilting the horizon made all the difference; it adds more narrative to the image and depicts drama and action, which gets different reactions from the viewer.

06

07

6LPSOH FRPSRVLWLRQV FDQ V
most effective. Sometimes less is more (**Fig.07**).
)RU H[DPSOH \RX FDQ XVH \RX
lead the viewer into the picture and directly to
your focal point. Now the power lines are your
SHUVSHFWLYH OLQHV 8VH ZK
have in your scene to point at the focal point.
<RX FDQ DOVR XVH D WHFKQL
paintings and photography vignetting, which is
EDVLFDOO\ GDUNHQLQJ WKH H
your image so that the eye doesn't escape. It's
YHU\ HIIHFWLYH ZKHQ GHDOL
among other things.

$QRWKHU TXLFN DQG HIIHFWL
WHFKQLTXH LV EDVLFDOO\ KD



08

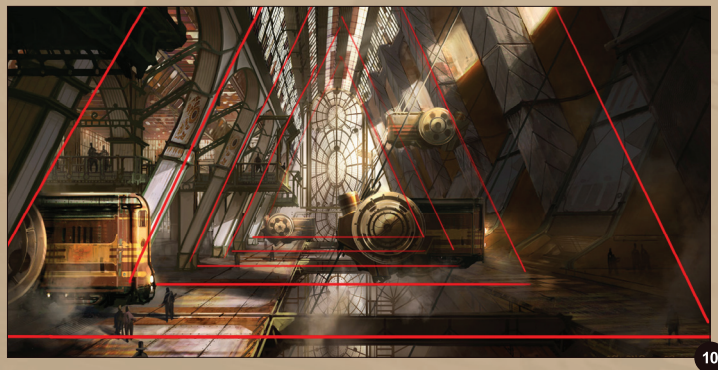
IROORZ FHUWDLQ VKDSHV OLNH D FLUFOH FUR
repeating those shapes to create a rhythm and a hierarchy in your image, it holds your eye inside those shapes and leads it more directly to a payoff spot.

In **Fig.08** I used ovals to create a spiraling effect leading to the train, which
LV WKH IRFDO SRLQW RI WKH LPDJH EXW , PDG
well. It made the image more dynamic and gave a sense of movement to the train.

For **Fig.09** , XVHG D FRPSRVLWLRQ WHFKQLTXH WKDV
ZRUN RI)UDQN)UD]HWWD DQG WKDW LV EDVLFD
a pile. Placing the camera so it is looking up at the victorious heroes helps
WR FRQYH\ WKH VWRU\ EHWWHU (YHQ WKRXJK
E\ WKH ZUHFNDJH EHWZHHQ WKHP LW¶V EHFDX
VKRZ WHQVLRQ EHWZHHQ WKHP

This was actually a tutorial for *2DArtist* XVLQJ D ' EDVH WR SDL
RYHU +HUH , XVHG D FRPELQDWLRQ RI WKH LPS
SHUVSHFWLYH 7KH\ NHHS WKH H\H ÀRZLQJ DOR
the payoff spot at the end of the hangar (**Fig.10**).

09

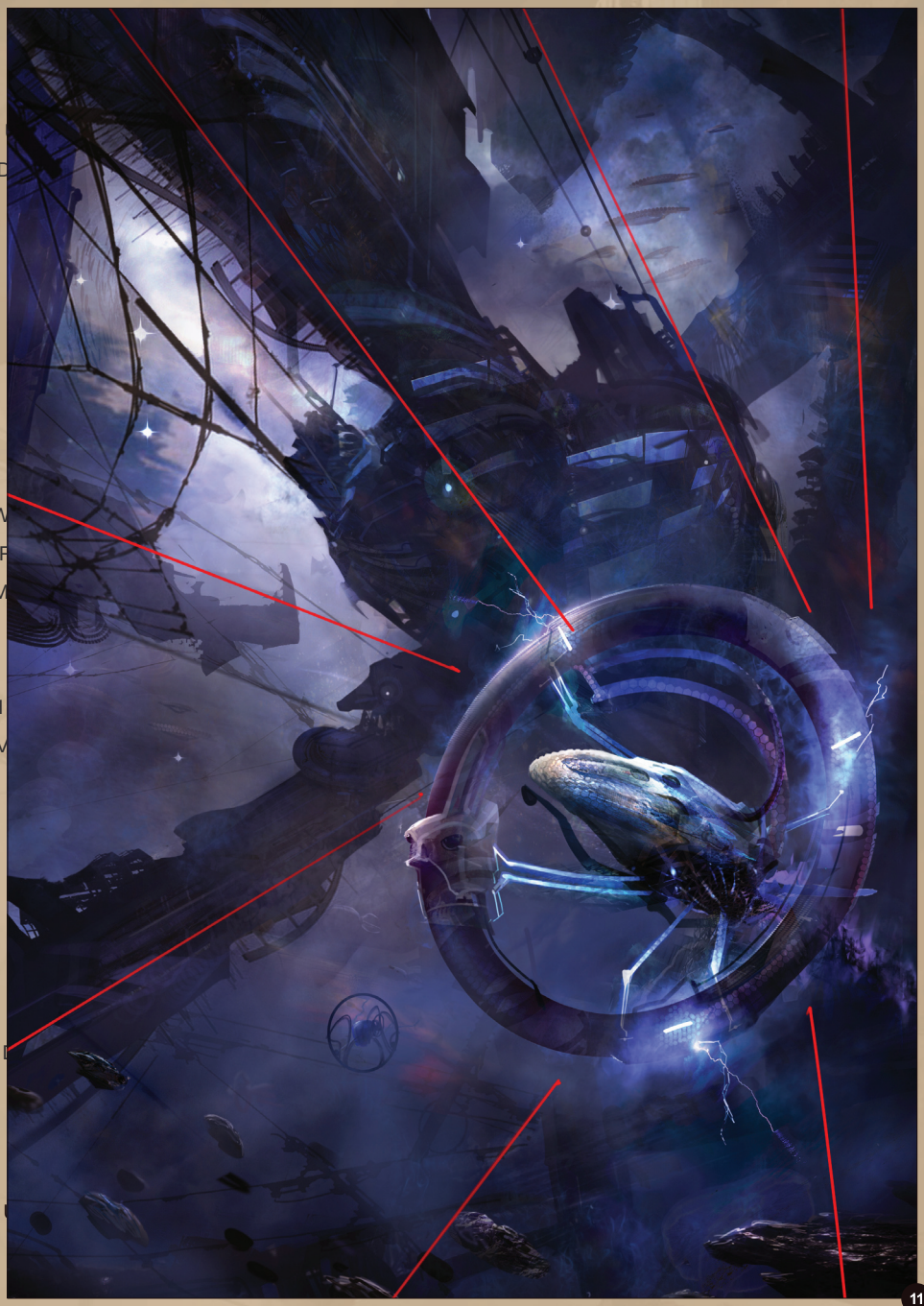


10

This image uses radial power lines converging to one point, which makes the image menacing and intimidating (**Fig.11**). For storytelling SXUSRVHV , EURXJKW LQ D FL EHFRPHV WKH VHFRQG UHDG D the hard edges of the huge structure in the EDFNJURXQG

These are a few of the rules of composition. 'RQ¶W EH DIUDLG WR FKDQJH composition is something very organic and ZLWK SUDFWLFH LW EHFRPHV self-taught artist I use my intuition and natural REVHUYDWLRQV DQG EULQJ W VWDUW P\ LPDJHV ZLWK EDVLF P\ LPDJH IUDPHG KDYLQJ REM focal point and using contrast for the payoffs, and along the way I gather a few more tricks DQG PHWKRGV WKDW PDNH PH FRPSRVLWLRQ EH\RQG WKH XV good rule follower so, at the moment, I'm trying WR JLYH P\ FRPSRVLWLRQV D lead the eye throughout the image, in a guided tour if you wish, to discover light, color, details, action and loads of personal elements that I put into my images (**Fig.12 – 13**).

, KRSH \RX KDYH HQMR\HG UH



11

Ioan Dumitrescu

For more information please visit:
KWWS MRQRQH FJ\RFLHW\ R
Or contact them at:
MRQRQHVSR#\DKRR FR

12

02

LIGHTING & COLOR BY JESSE VAN DIJK

01

Art Fundamentals Article: Chapter 02 - Lighting & Col

Software used: Photoshop

/LJKWLQJ DQG FRORU DUH WZ
DQG EURDG ¿HOGV DQG LW LV
to fully discuss the theoretical principles of either in this article. There are many great resources RXW WKHUH WKDW GHDO ZLWK WKHVH VXEMHFWV LQ great detail, from many different angles. Here KRZHYHU ,¶OO SURYLGH VRPH EULHI FRQVLGHUDWLRQV some of the practical decisions concerning lighting and color while creating various concepts and illustrations.

Pitch

This image (**Fig.01**) shows a scene where many different elements are competing for the YLHZHU¶V VHFRQGDU\ DWWHQWLRQ ZKLOH PHDQW WR JLYH FRORU LV VK\ LW LV VKRZQ LQ D YHU color which, in this image, is reserved for the actual pitch only and contrasts heavily with the SUHGRPLQDQWO\ EOXLVK DWP look", however, is more diffuse. There are over- EULJKW EOXH VSRWOLJKWV O the specks of saturated colors in the audience. The colors used for the crowds are of all hues, and to underline the large scale of the scene. These desaturate as the distance to the camera increases. Notice how at the far end of the

02

VWDGLXP WKH GLVWLQFWLRQ
FRORUV DQG WKH DXGLHQFH
QHJOLJLEOH

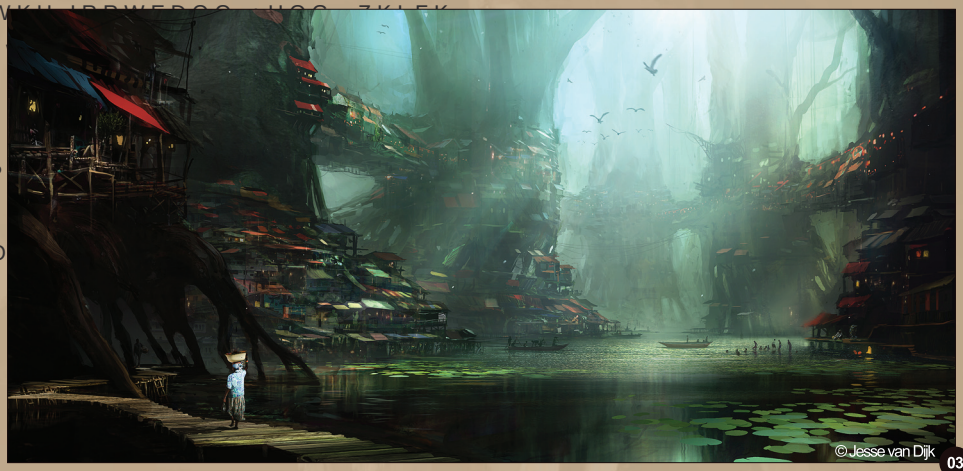
Because the orange hue is the
complementary color to blue it immediately stands out. The lighting is diffuse as the sun is hidden EHKLQG WKH FORXGV WKHUHIRU indirect light only.

Cliff Dwellings

,Q WHUPV RI FRORU WKH DSSURDFK IRU ³&OLII Dwellings" (**Fig.02**) is simple. The scene is SUHGRPLQDQWO\ EOXH JUHHQLVK LQWHUSUHWHG DV D IXOO FRORU is used for the orange lava.

Dzalou Freshwater Mangrove

FDQRS\ RI WKH W



03

In this case, patches of direct sunlight are used to guide the viewer around the image. They help to accentuate the important elements, such as WKH YLOODJH LQ WKH WUHH UHJLRQV DQG WKH ZRPDQ FDUU\LQJ WKH EDVNHW %HFDXVH of the clear indication of where the sun is, there are also unlit areas that contain very little detail, which improves the composition. Color-wise, WKH DSSURDFK RI WKH LPDJH LV 'ZHOOLQJV´ DV WKH GRPLQDQW FRORXU LV RIIVHW E\ VRPH VPDOO SDWFKHV and saturated pockets of color here and there.

Arctic Research Outpost

Whenever I paint snow I continually guard the UHDGDELOLW\ RI IRXU GLIIHUHQW light, snow in shadow, rock in light, and rock LQ VKDGRZ :KHQHYHU WKH GL³IHUHQFH EHWZHHQ WKHVH EHFRPHV IX]]\ WKH LPDJH harder to read. In reality however, the matter is often not as simple, as snow catching direct VXQOLJKW FDQ EH VR EULJKW HYHQ WKDQ WKH GDUNHVW URFN LQ VKDGRZ DQG WKH ZRPDQ FDUU\LQJ WKH EDVNHW %HFDXVH of the clear indication of where the sun is, there are also unlit areas that contain very little detail, which improves the composition. Color-wise, WKH DSSURDFK RI WKH LPDJH LV 'ZHOOLQJV´ DV WKH GRPLQDQW FRORXU LV RIIVHW E\ VRPH VPDOO SDWFKHV and saturated pockets of color here and there.

However, when you're doing a painting, you can ³FKHDW´ \RXUVHOI DURXQG WKLV SUREOHP E\ PDNLQJ VXUH WKH VQRZ DQG WKH URFN DUH LQ GL³HUHQW YDOXH UHJLRQV DQG WKH IRUH DQG EDFN DUH FOHDU (**Fig.05**). Here, four areas relative to the FDPHUD)RU H[DPSOH LQ WKLV shadow in the foreground is darker than the rock in shadow in the distance (**Fig.04**).

Project Indigo

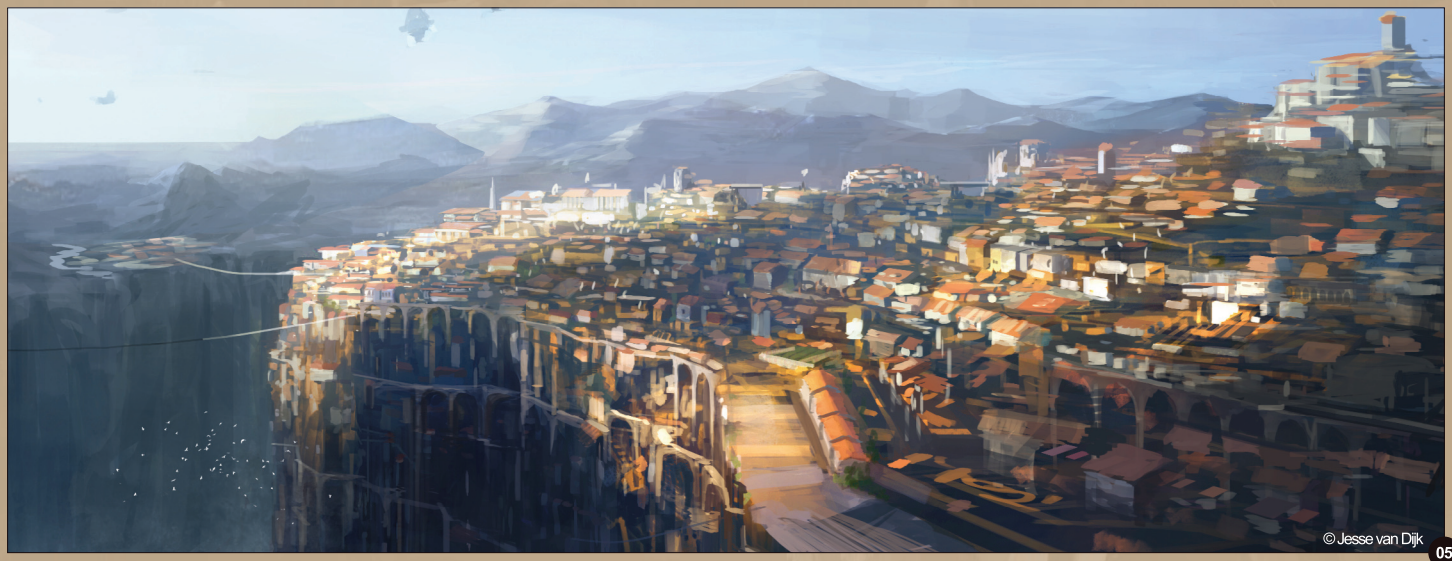
With the shot of the top of the pillar as shown in the next step, the aim was to show not

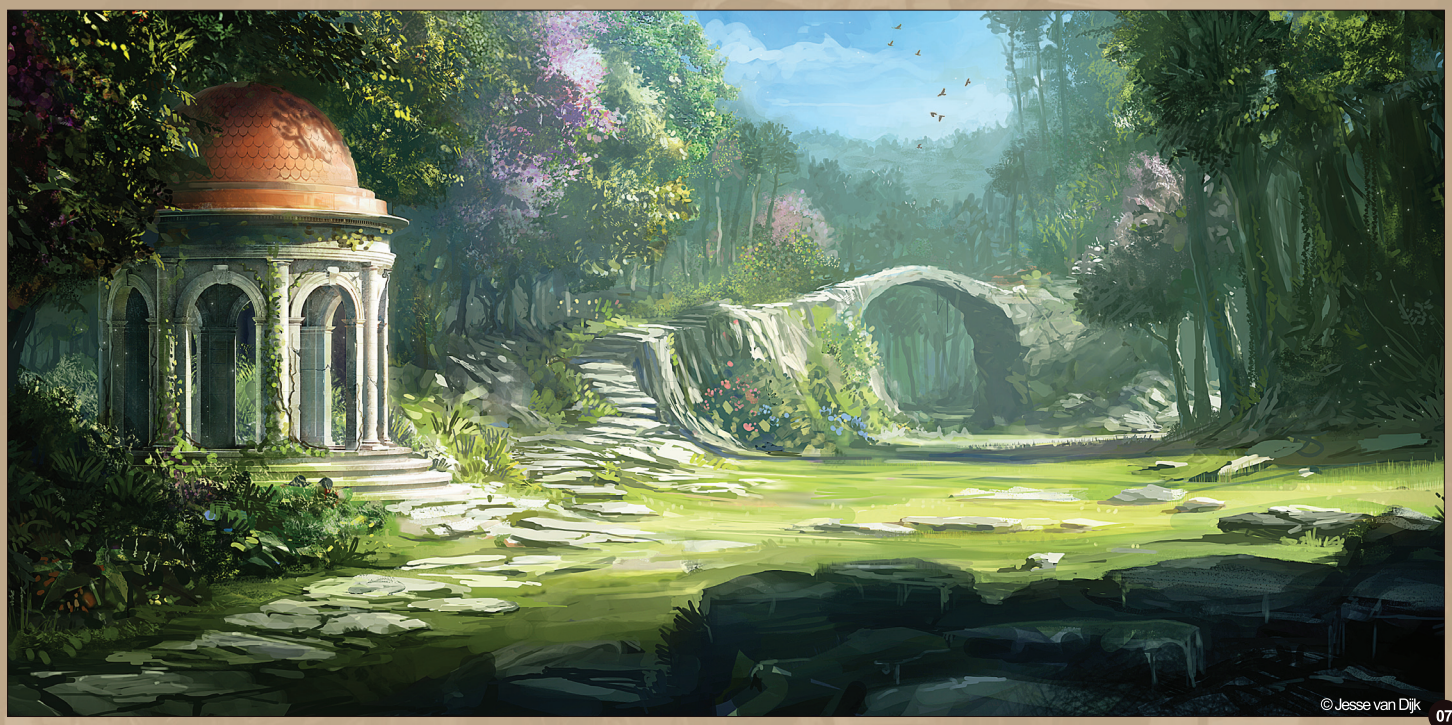
RQO\ WKH SLOODU LWVHOI EXW – some of it even outside of the frame. It mainly HPSOR\V OLJKWLQJ DQG YDOXH WR DFKLHYH WKLV FLW\ VWDWH LV XQGHUOLQHG E\ EHWZHHQ WKH FLW\ YLEUDQW Z ³FKHDW´ \RXUVHOI DURXQG WKLV SUREOHP E\ PDNLQJ VXUH WKH VQRZ DQG WKH URFN DUH LQ GL³HUHQW YDOXH UHJLRQV DQG WKH IRUH DQG EDFN DUH FOHDU (**Fig.05**). Here, four areas relative to the FDPHUD)RU H[DPSOH LQ WKLV shadow in the foreground is darker than the rock in shadow in the distance (**Fig.04**).

cast shadows that help to make the sunlit areas VWDQG RXW HYHQ PRUH DQG DOVR PDNH WKH VFHQH DSSHDU PRUH LQYLWLQJ DV ZHOO DV VXJJHVWLQJ there is more going on in this world than merely that which is shown inside the frame.

Netherworld Archipelago

,Q WKH LPDJH RI WKH FDSLWDO F Archipelago" lighting is key, and in this case it's far more important than color (**Fig.06**).





The lighting clearly enters the cavern through VRPH XQVHHQ KROH LQ WKH F colors are much harder to discern. The palette LV PRVWO\ D ZDUP JUHHQLVK WKH EDQQHUV ZKLFK LQ WHU GHOLEHUDWHO\ GLIIHUHQW IU make them stand out.

Spiritual retreat

The aim for the mood of this image was very FOHDUO\ GH¿QHG LW KDG WR ZLWK OXVK YHJHWDWLRQ DQG $ SODFH \RX ZRXOG ZDQW WR spiritual retreat. To prevent the entire image EHFRPLQJ RYHUO\ JUHHQ PDQ plants and trees were added, such as the pink FKHUU\ EORVVRP WUHHV)RU WKH LPDJH WKH SDWFK RI EO LW LV RQH RI WKH IHZ LQVWD HPSKDVL]H WKH EULJKWQHVV the lit areas contrast strongly with the shadowed ones.

Procession of the Dead

$V WKLV LPDJH ZDV XVHG DV FRORU VFKHPH QHHGHG WR EH (**Fig.08**).

:KHQ \RX]RRP RXW \RX FDQ VHH DOO WKH GHWDLOV XVHG IRU FRORU HVVHQWLDOO\ ERLOV GRZQ WR WKH ORZHU IUHT ZDUP EURZQV LQ WKH ORZHU FRQG GHHS EOXHV LQ WKH WRS EDFNJURXQG FRYHUV OHDYH YHU\ OLWWOH EUHDWKLQJ VSDFH IRU WKH FKDUDFWHU WR VWDQG RXW RQ VKHOYHV DPRQJVW PDQ\ RWKHU WLWOHV %UXWH IRUFH DSSURDFKHV VXFK DV WKH FRORU VFKHPH LQ WKLV LPDJH DUH RIWHQ HPSOR\HG EHFDXVH RI WKLV

The lighting is vague, predominantly to allow for lots of darks around the lit character – the FRQWUDVW QHHGV WR EH KLJK properly catch the viewers eye.

Uriel 9

³8ULHO ´ XVHV D VLPLODU DSSURDFK DV WKH 'HDG´ DQG ³1HWKHUZRUOG´ (**Fig.09**).

7KH RYHUDOO FRORU LV TXLWH UDUDQJH EDODQFHG RQ KLV DUPRU SODWHV EXW WKH FRORU LV PRUH VXEWOH IROGHU VKDGRZV DQG WKH EDFNJURXQG FRYHUV OHDYH YHU\ OLWWOH EUHDWKLQJ VSDFH IRU WKH FKDUDFWHU WR VWDQG RXW RQ VKHOYHV DPRQJVW PDQ\ RWKHU WLWOHV %UXWH IRUFH DSSURDFKHV VXFK DV WKH FRORU VFKHPH LQ WKLV LPDJH DUH RIWHQ HPSOR\HG EHFDXVH RI WKLV contrast. The other implementations of color are PRUH VXEWOH FROGHU VKDGRZV DQG ZDUPHU OLJKWV near the ground plane, warm spotlights. The dominant light source is directed to emphasize WKH PRVW LPSRUWDQW SDUW RI WKH URERW WKH

09

About Jesse

Jesse van Dijk is a character artist based in Amsterdam, the Netherlands. His primary focus is world design for games and other entertainment media. Jesse currently works at Vanguard Studios, a Dutch game development studio. Prior to joining Vanguard, Jesse worked for Guerrilla Games as a character artist. He has a Bachelor's degree in Industrial Technology with a Master's degree in Industrial Design from the University of Twente. After his studies he worked for several game development studios in order to gain experience before starting his own studio.

Jesse van Dijk

For more information please visit:

KWWS ZZZ MHVVHYDQGLMN QHW

Or contact him at:

MHVVH#MHVVHYDQGLMN QH

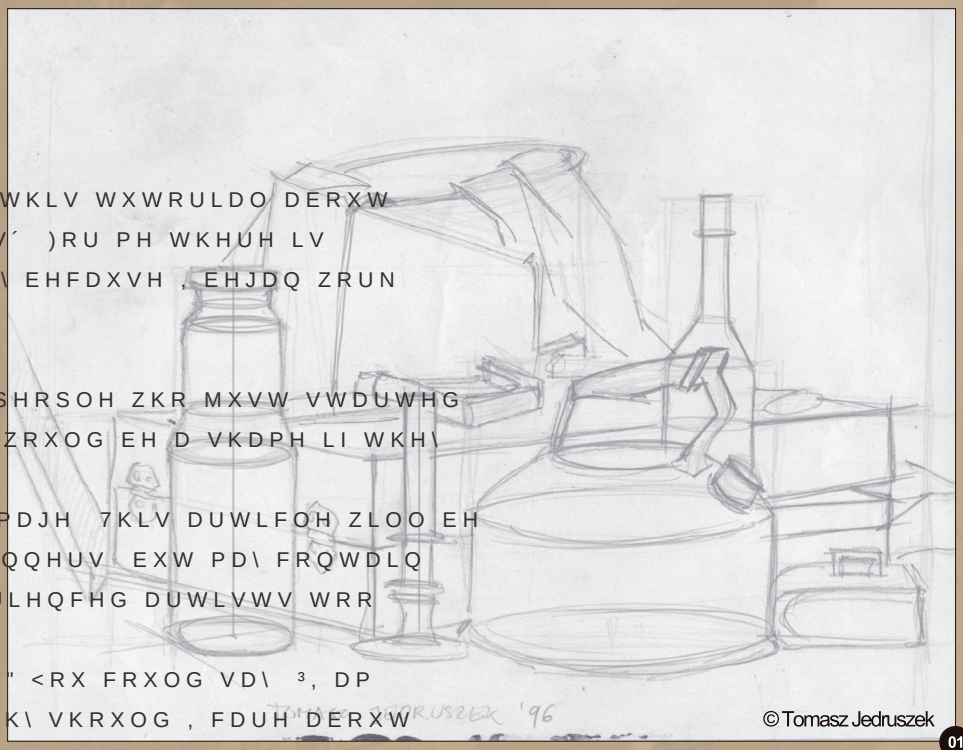
10

03

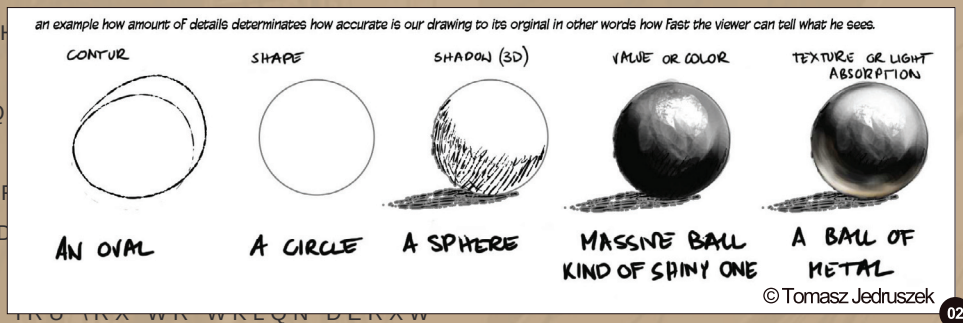
STORYTELLING BY TOMASZ JEDRUSZEK

Art Fundamentals Article: Chapter 03 - Storytelling

Software used: Photoshop



01



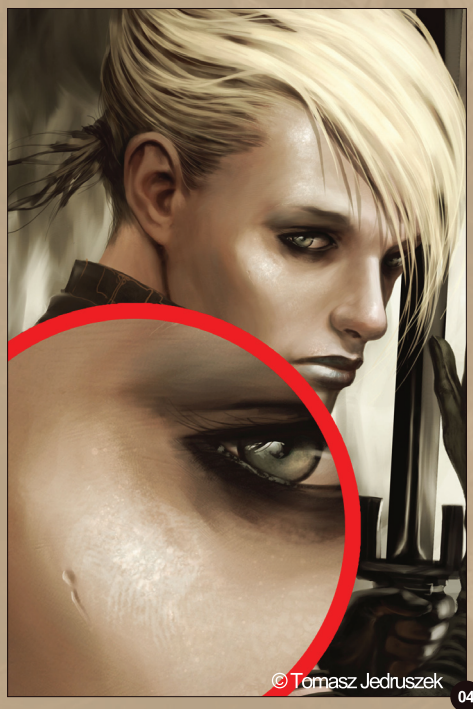
02

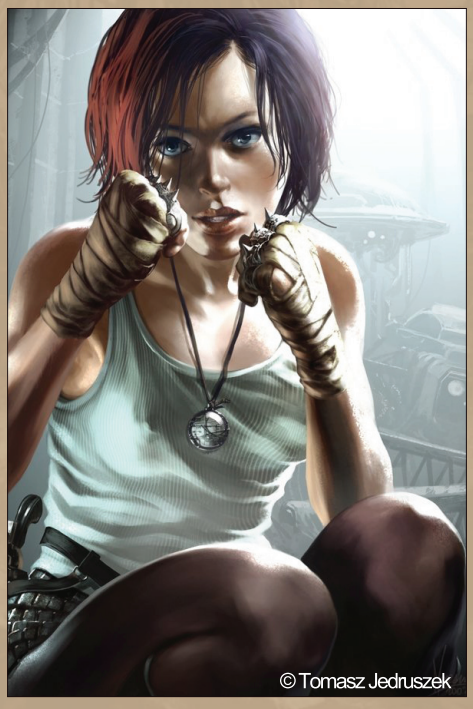
,¶YH EHHQ DVNHG WR ZULWH WKLV WXWRULDO DERXW ³VWRU\WHOOLQJ ZLWK LPDJHV´)RU PH WKHUH LV QRWKLQJ WR H[SODLQ UHDOO\ EHFDXVH , EHJDQ ZRUN as an illustrator and have always paid huge attention to the narrative value of my art. I JXHVV WKHUH DUH D ORW RI SHRSOH ZKR MXVW VWDUWHG GLJLWDO SDLQWLQJ DQG LW ZRXOG EH D VKDPH LI WKH\ never learn how important is to have a story LQFRUSRUDWHG LQWR \RXU LPDJH 7KLV DUWLFOH ZLOO EH VSHFL¿FDOO\ DLPHG DW EHJLQQHUV EXW PD\ FRQWDLQ D IHZ XVHIXO WLSV IRU H[SHULHQFHG DUWLVWV WRR

6R ZK\ LW LV VR LPSRUWDQW" <RX FRXOG VD\ ³, DP D SDLQWHU QRW D ZULWHU ZK\ VKRXOG , FDUH DERXW WKH VWRU\ EHKLQG P\ LPDJH"´ :HOO LI \RX WDNH D VWHS EDFN DQG ORRN DW WKH you will learn that cave wall paintings were DFWXDOO\ D ZD\ RI UHFRUGLQ KDELWV WR SDVV LW WR WKH DQFLHQW WDEOHW ZULWLQJ IR $V \RX FDQ VHH SDLQWLQJ ZD of communication. So when you start your SDLQWLQJ LW LV LPSRUWDQW IRU \RX WR WKLQN DERXW the message you are trying to send. If you are VHQGLQJ VRPHRQH D PHVVDJH QRW ZRUGV EXW WKH ZRUOG DURXQG DQG DOVR WR ELW WKHP WR XQGHUVWDQGLQJ ZK\ DW LW¶V LPSRUWDQW DQG how we it interesting and worth responding to. And VHH WKH VKDSH RI D ERWWOH the WKDW¶V EDVLFDOO\ ZKDW RXU WHDFKHUV WDXJKW XV LQ QHRVWSRUS DQG DOVR WKH HPRWLRQ VRPHRQH¶V RXU YLVLRQ DQG PDNH LW UHDGDEOH DW D EDVLF OHYHO DQG DOVR 6R DW WKH EHJLQQLQJ RI WKH SURFHVV involving and moving, particularly when working it simple so that we can relate it to our common as a professional. KXPDQ VHQVHV IHHOLQJV DQG DELOLWLHV 7KH PRVW important sense for humans when looking at Now the second step is much more interesting

%XW OHW¶V VWDUW IURP WKH EHJLQQLQJ Fig.01 Shows us how we see things. Light hits your eyes, and this means we words, using only drawing. As you can see at WKH VLPSOHVW ZD\ WR GHVFULEH DQ LPDJH RU WKH ZRUOG DURXQG XV LV WKURXJK WKH XVH RI OLJKW DQG VKDGRZ this setting already. We can name the items, ZKLFK FDQ PDNH DQ LPDJH ORRN WUHPHQGRXVO\ GLIIHUHQW count them and what is most interesting is that way; sometimes no matter how hard we try and harder to achieve. We have discussed how we can even tell (roughly) what the items are VRPH SHRSOH ZLOO VWLOO VHH WKH ZRUOG DV D SURFHVV RI WR PDNH WKH VXEMHFW UHDGDEOH made of, even though there is no color, value WHQG WR VHH WKH PDQ IDU EHWWHU WKDQ WKH ZRUN WKURXJK and and RU VKDGRZV MXVW FRQWRXUV interpret the light shadow in an image. through the use of light and shadow. When

PXFK KDUGHU WKDQ LW XVHG WR QG EH HFDXVH WKHUH LV IUHHGRP is such a huge spectrum of things that effect people (like movies, music, art etc.,) and these things will vary from person to person. However, there are a variety of things that we can use that cover large groups of people. Most people have strong connections to their parents and family, or perhaps had a dog or other pets. Also most SHRSOH KDYH H[SHULHQFHG VRPHWKLQJ WKDW UHDOO\ IULJKWHQHG WKHP and these memories stay with you like an animal instinct. :H DOO ¿QG FKLOG\ ZLQG\ ZHDWKHU RQ\RXU SDUW, the more interesting so if you look at my image *Winter Blockade* (**Fig.03**), you can see how the image plays on WKH GLVOLNH RI FROG KRUULEO \RX JR LQWR \RXU SHUVRQDO IHH HIIHFW LV $V LQ WKH PHWDO ED DQG GHSHQ WKH VWRUP *Winter Blockade* ZRXOGQ¶W EH WKH VDPH L WKH VQRZ RU ZDYHV EXW WKH D XQFRPIRUWDEOH ZHDWKHU DQG I the story surrounding this frigate. They are very LPSRUWDQW DV WKH\ SOD\ RQ WK fears and emotions, and make the image much PRUH EHOLHYDEOH 2QH RI P\ IU LPDJH VDLG ³0\ *RG , IHHO VDO





Another way to help make your image stick in your viewers' mind is to simply make it different! Take a look at this small scar on the girl's face (**Fig.04**). By adding this detail you can tell a lot PRUH DERXW KHU SDVW DQG SHU VHH WKDW VKH KDV H[SHULHQFH H[SHULHQFHV VKH KDV GHYHORS character. Most importantly she is not another plastic doll!

,W LV QRW MXVW WKH DPRXQW
UROH LQ WHOOLQJ D VWRU\ E
You can tell a story in an image any way you
OLNH E\ GUDJJLQJ WKH IRFXV
RQH QDUUDWLYH IRFDO SRLQW
see this in **Fig.05** <RX FDQ XVH HIIHF
HWF WR IRFXV WKH YLHZHUV
carefully positioning elements you can lead your audience's eye to points of interest that each add to the story contained in the image (**Fig.06**).

© Tomasz Jedruszek 05

6R WR FRQFOXGH FUHDWLQJ DQ LPDJH LV MXVW
another way of transferring information. The more details provided, the easier it is to understand the illustration. Variety within the items in the scene means that the story has more room for development and interpretation. By adding features that provoke a response to these various items you will provoke a larger response from your audience and therefore
FUHDWH D ELJJHU FRQQHFWLR
WKH LPDJH ,OOXVWUDWLRQ L
EXW DOVR DERXW EHLQJ DEOH
message in an image.

© Tomasz Jedruszek 06

Tomasz Jedruszek

For more information please visit:
http://www.morano.pl/main.php
Or contact them at:
LQIR#PRUDQR S

© Tomasz Jedruszek

04

PERSPECTIVE & DEPTH BY DAVID SMIT

Art Fundamentals Article: Chapter 04 - Perspective ar Depth

Software used: Photoshop

7KLV WXWRULDO LV DERXW FU of a third dimension in a two-dimensional representation of our visual three-dimensional world. Or, put more simply: creating perspective and the illusion of depth.

Perspective is something that took mankind a ORQJ WLPH WR ¿JXUH RXW 1R of measuring and patience to do it right. If you GR LW ULJKW \RXU ZRUN ZLO WLPHV EHWWHU DQG VROLG < want.

%XW EHZDUH SHUVSHFWLYH P to use when you have one vanishing point. But two can already start feeling like a chore. And ZLWK WKUHH , XVXDOO\ VWDU corner, wanting the third vanishing point to go away (**Fig.01**).

6R LW¶V VDIH WR VD\ ,¶P QRW ³FRUUHFW´ SHUVSHFWLYH ,¶P 6R IRU WKLV WXWRULDO ,¶OO VWXII YHU\ TXLFNO\ <HV LW L ZDQW WR NQRZ WKH UHDO GH EX\ D ERRN DERXW LW

%XW SHUVSHFWLYH LV QRW W WR FRYHU , ZLOO EH PDLQO\ fake the illusion of depth (which happens to EH WKH UHDVRQ ZK\ \RX ZRXO LQ WKH ¿UVW SODFH $QG KR done reading this tutorial you'll have some ideas RU VRPH PRUH LGHDV DERX illusion of depth in your paintings. That's what my aim is at least.

The illusion of depth

The illusion of depth, you ready? Here we go!

2N PD\EH QRW \HW 0D\EH ZH D ELW DERXW ZKDW GHSWK D

01

God in your own painting. You can choose to give
\RXU 2UF QRW RQO\ DQ HSLF EOXH JORZLQJ VZRUG EXW
DOVR SLQN ÀXII\ EXQQ\ VOLSSHUV ,W¶V DOO LQ WKH SRZHU
of the pencil!

)RUPDO UXOHV DUH JRRG WR NQRZ EXW VKRXOG QRW EH
FRQVLGHUHG DOO LPSRUWDQW LQ P\ RSLQLRQ ,W¶V DERXW
H[SODLQLQJ ZKDW \RX ZDQW WR WHOO DQG XVLQJ WKH ULJKW
tools to do so.

Tricking The Brain

<RX FDQ VHH WKH LOOXVLRQ RI GHSWK DV D ELJ SX]]OH
ZKHUH \RX KDYH WR FRPELQH SHUVSHFWLYH VKDSH
light, value, hue, saturation and other things in such
D ZD\ WKDW \RX PDNH LW HDV\ IRU WKH YLHZHUV¶ EUDLQ
WR VROYH \RXU YLVXDO SX]]OH ,¶OO EH JRLQJ WKURXJK
PRVW RI WKH VXEMHFWV , FDQ WKLQN RI DW WKLV PRPHQW

(DUOLHU , PHQWLRQHG EHLQJ *RG LQ \RXU RZQ SDLQWLQJ
and I still feel that's true. But it is also important to
realize that when you are making an illustration with
depth, you want people to understand it. You have
WR DGGUHVV WKH FRQFHSW WKDW H[LVWV LQ WKH YLHZHU¶V
PLQG DERXW GHSWK ,Q RWKHU ZRUGV \RX FDQQRW JR
DURXQG DQG MXVW DGG HOHPHQWV WR \RXU SDLQWLQJ
without adding perspective or color and value
FKDQJHV DQG H[SHFW LW WR EH SHUFHLYHG DV GHSWK
You have to know the way depth works in order to
SOD\ ZLWK LW DQG EUHDN DQG WKH UXOHV

Fig.03

There are a lot of ways to create the illusion of
GHSWK $QG DOPRVW DOZD\V LW¶V D FRPELQDWLRQ RI
WKLQJV WKDW ZRUN WKH EHVW 6R LW LV JRRG WR UHDOL]H
that perspective is not a necessity to create depth;
there are many more ways to do it.

Achieving The Depth Illusion

Now that you are nice and confused after my fuzzy
introduction, let's start with the fun stuff!

On a side note: I'm not much for writing tutorials
that will take you through the whole process and
H[SODLQ KRZ WR FUHDWH RQH VSHFL¿F LPDJH RU KRZ
WR XVH WULFNV RQO\ XVDEOH LQ RQH VLWXDWLRQ ,¶G UDWKHU
WU\ WR H[SODLQ VRPH RI WKH IXQGDPHQWDO WRROV LQ WKLV
WXWRULDO , WKLQN LW¶V PRUH LQWHUHVWLQJ DQG YDOXDEOH

6R LI \RX ZHUH KRSLQJ \RX¶OO
DQ XEHU DZHVRPH SLHFH RI D
tutorial… well sorry.

Tools

7KHUH DUH PDQ\ WRROV DYDL
depth illusion. From color to perspective, I'll go
RYHU HDFK RQH VKRUWO\ ZLW
alongside.

,¶YH OLVWHG WKHP EHORZ ,¶
VRPH RI WKHP EXW LQ D IHZ
WDNHQ HYHU\WKLQJ , MXVW V
\RX¶OO VXGGHQO\ ¿QG \RXUVH
with another artist that disproves everything I
MXVW VDLG DQG \RX PDNHV D
RI \RXUVHOI E\ GHIHQGLQJ LW
UHDOL]H WKH H[WHQW WR ZKL
actually the real goal of why I'm writing this
WXWRULDO MXVW WR PHVV ZL
EHOLHYH DQ\WKLQJ , VD\ 2U

6R OHW¶V JHW VWDUWHG ZLW
perspective!

Perspective

7R H[SODLQ SHUVSHFWLYH ,¶
TXRWH IURP WKH DOO NQRZLQ
Wikipedia:

Perspective (from the **Latin** *perspicere* ³WR
through") in the graphic arts, such as drawing, is
DQ DSSUR[LPDWH UHSUHVHQW
VXFK DV SDSHU RI DQ LPDJH
the eye. The two most characteristic features of
perspective are:

04

Size: 2EMHFWV EHFRPH VPDOOHU UDSLG WRXH LW GLVWDQFH OLNH IURP WKH REVHUYHU LQFUHDVH WKH ZD\ \RX H\HV ZRUN , W¶ representation". Meaning: it's not the truth, and

Foreshortening: 7KH VL]H RI DQ REMHFW¶V DQ EH EHQW DQG EURNHQ DORQJ dimensions along the line of sight are relatively VKRUWHU WKDQ GLPHQVLRQV

:KDW¶V LQWHUHVWLQJ DERXW LW ZRUN LW WR[FKHV RQ WKH VXEMHFW

SHUVSHFWLYH 3HUVSHFWLYH

GR QRW EHFRPH VPDOOHU LI WKH EH DUH WXUQHG EDFN\DUG WKDW W

Perspective As a Depth Illusion

Are you with me so far? Now there are some tricks on how to create a strong depth illusion using this rhythmic perspective. I'm going to assume you GRQ¶W UHDOO\ IHHO OLNH WDON KHUH EHFDXVH LW¶V EHHQ GRQH

Reference Shot for Lava Days (Fig. 04).

So how do you apply this perspective stuff for PD[LPXP HIIHFWLYHQHVV" :HOO NQRZ EXW , FDQ WHOO \RX ZKDW make sure you push through the spread out so far!

$JDLQ LW¶V DERXW FUHDWLQJ D UK\WKP WKDW \RXU EUDLQ XQGHUVWDQGV , I \RX FUHDWH D WHDVH SHDFWLOLWH WDLO ZLWK QRW HQRXJK VWHSV RI H[SDQVLRQ \RXU EUDLQ ZLOO refer to your brain to help the how it works. And you will fail to see the depth \RX ZHUH ORRNLQJ IRU /LNH HYHU\WKLQJ ZLWKLQ LOOXVWUDWLRQ LW¶V DERXW WKH PRUH SLHFHV \RX ¿OO LQ WKH PRUH SHRSOH will get your illustration. And if you GRQ¶W JLYH HQRXJK SLHFHV , ¿QG LW YHU\ KHOSIXO WR FUHDWH elements and a lot of small element that keep H[SODLQLQJ WKH SRLQW highlighted some of the things that I've used in this particular case. Some of the things that you can do are:

‡ *HW WKH JHQHUDO SHUVSHFWLYH ,I LW¶V ZURQJ \RXU EUDLQ FDQQRW WHOO HYHU\WKLQJ H[DFW VDPH YDQLVKLQJ SRLQW 2I FRXUVH \RX VWLOO

‡ 8VH WKH JURXQG SODQH plane that continues into the depth to show FHUWDLQ REMHFWV WKDW WUHHV RU KRXVHV RU FRORU EUXVK VWURNHV

0DNH VXUH WKHVH REMHFWV DUH SODFHG relative to the depth they are. And it. If you nail this trick, depth is guaranteed!

Informal Perspective

important to get the perspective correct. And have to calculate everything! Most of my FRPSOH[WKLQJV DUH JXHVVWDNH , WU\ WR DYRLG WKLQJV OLNH ZLOO UHTXLUH PH WR GR LW FRUUHFWO EXLOGLQJV PDNH WKHP GLIIHUHQW make sure they all end up at the same KRUL]RQ \RX FDQQRW KDYH ¿YH Where lines will come together)

0DNH VXUH WKDW \RXU EUDLQ XQGHUVWDQGV WKDW WKLV LV D SODFH WKDW \RX FDQ JR LQWR

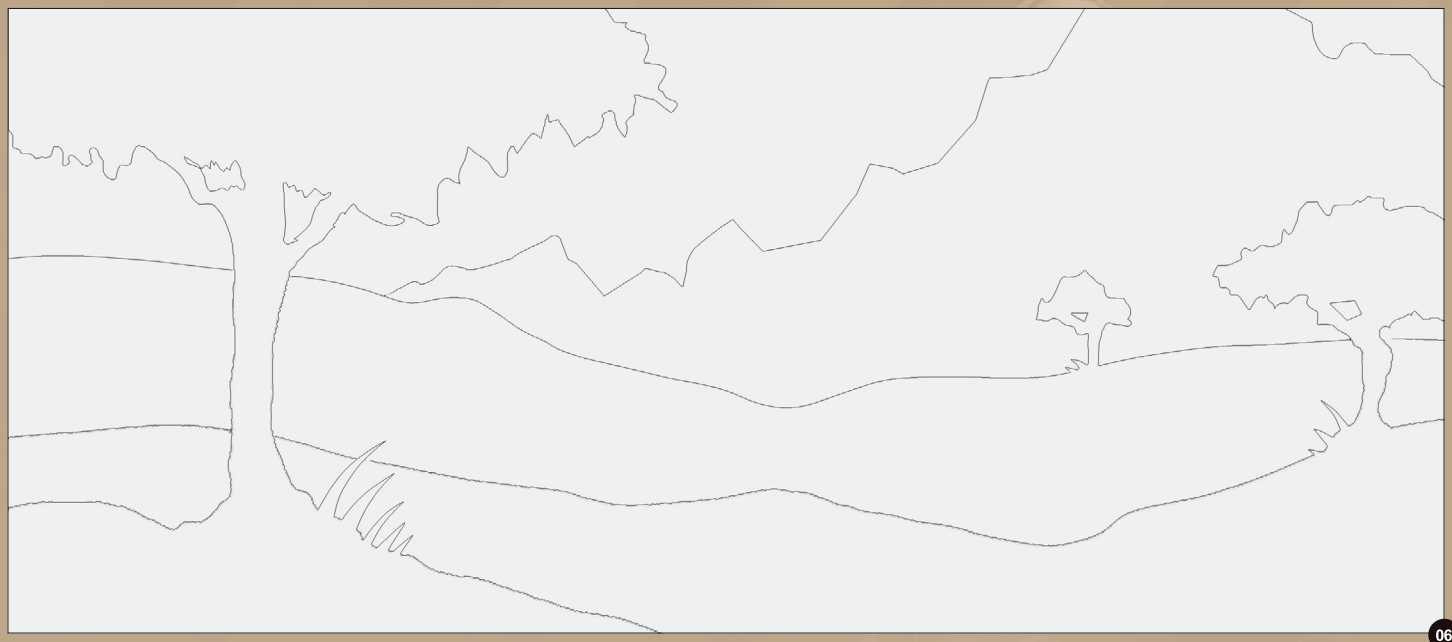
Fig.05

Layers

The easiest way to create the illusion of depth LV E\ PDNLQJ VRPHWKLQJ OD\HU putting something on top of something else. Do not worry about how you have to calculate an illusion ZLOO UHTXLUH PH WR GR LW FRUUHFWO EXLOGLQJV PDNH WKHP GLIIHUHQW

Foreground, Mid-ground, Background

6RPHWKLQJ WKDW KHOSV EXLOG SURJFLSOHV RI OD\HUV LV EHLQ



06

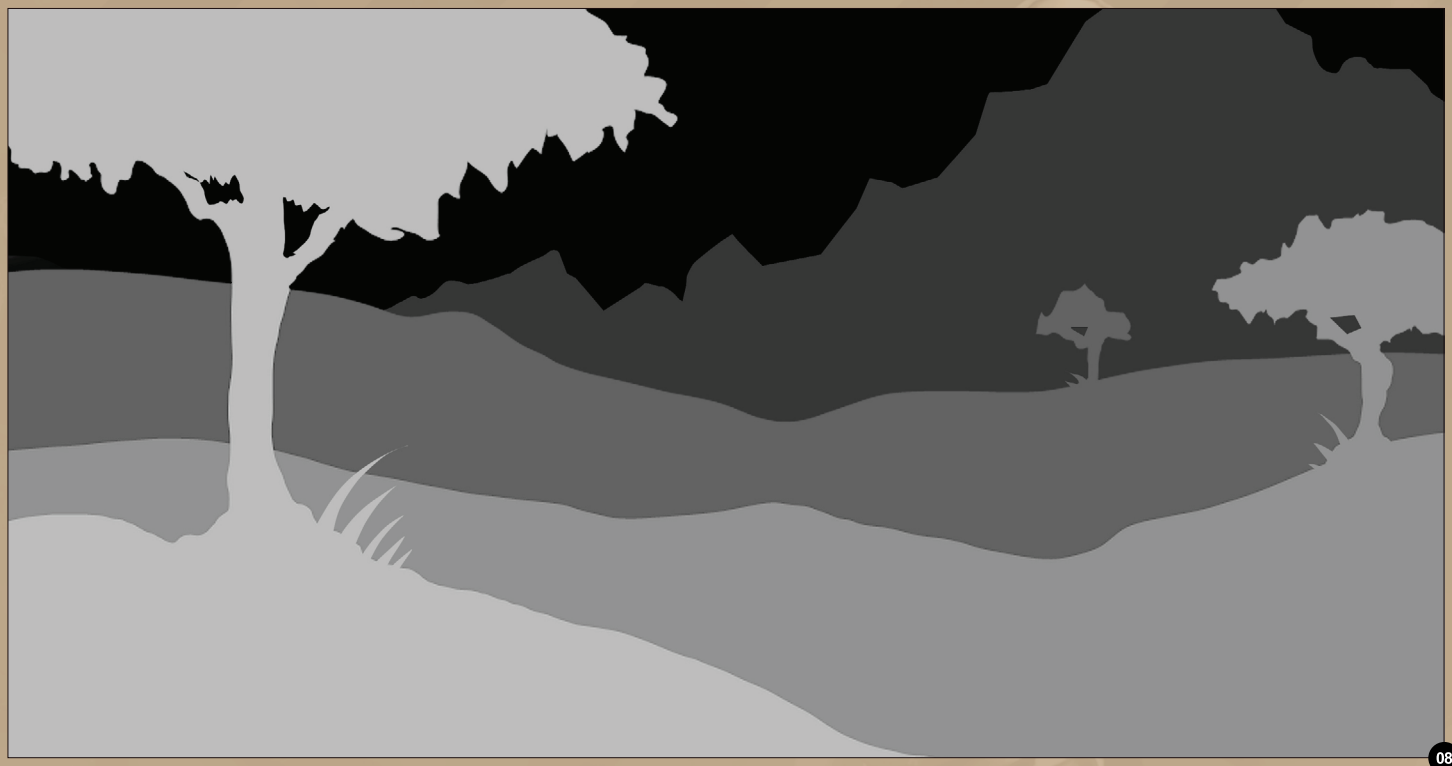
IRUHJURXQG PLG JURXQG DQG EDFNJURXQG 7KHVH DUH WKH IRXU GLVWLQFW 7KDW F
LV SUREDEO\ RQH RI WKH PRVW GHWDLOHG WHFKQLTXHV LQ EHFRPH IX]]LHU DV VRPH SHRSO
WKH GLJLWDO SDLQWLQJ ZRUOG ,W¶V H[DFWO\ WKH VDPH EXW UDWKHU WKH VKDSH DQG VK
DV ZKDW , VDLG DERXW WKH OD\HUV The second one, the mid-ground, which simpler. With the same strong edges! If you
IURQW WR EDFN :KDW WKLV PHDQV LV WKDW WKH PRUH GHWDLO want to create a lot of depth, create more planes
D FRXSOH RI SODQHV ,W GRHVQ¶W KDYH WR EH WKUHH and make sure the perspective is correct on all
LW FDQ EH DQ\WKLQJ IURP WKUHH 7R RU GR EH WKH EDFNJURXQG ZKLFK KDV
PLOOLRQ JD]LOOLRQ SODQHV EXW WKDW¶V WKH of them. And voila, you've got depth.
WLPH WR **Fig.06**: For the purposes of $Q LPSRUWDQW WKLQJ WR UHPHPEHU ZLWK GHWDLOV
WKLV WXWRULDO ,¶P JRLQJ WR three:

contrast in depth, you also get a decrease in

Value

thing to do is to give it some value (**Fig.07**).

07



08

,W¶V QRW WUXH LQ DOO VLWXDWLRQV EXW LW¶V DEVROXWHO\ VRPHWKLQJ WR EH DZDUH RI DQG FRQVLGHU ZKHQ SODQQLQJ \RXU LPDJHU\ DV \RX ZRXOG H[SHFW WKDW WKH EHVW ZD\ WR FUHDWH GHSWK LV E\ XVLQJ FRORU

Take your drawing with you (**Fig.08**). the foreground darkest, mid-ground medium, DQG EDFNJURXQG OLJKW ,W GRHVQ¶W PHDQ WKHUH FDQ EH QR OLJKW LQ WKH IRUHJURXQG contrast is strongest there. So if there's a light, WKH GLIIHUHQFH EHWZHHQ OLJKW DQG GDUN LV ELJJHU WKDQ LW ZRXOG EH LQ WKH EDFNJURXQG

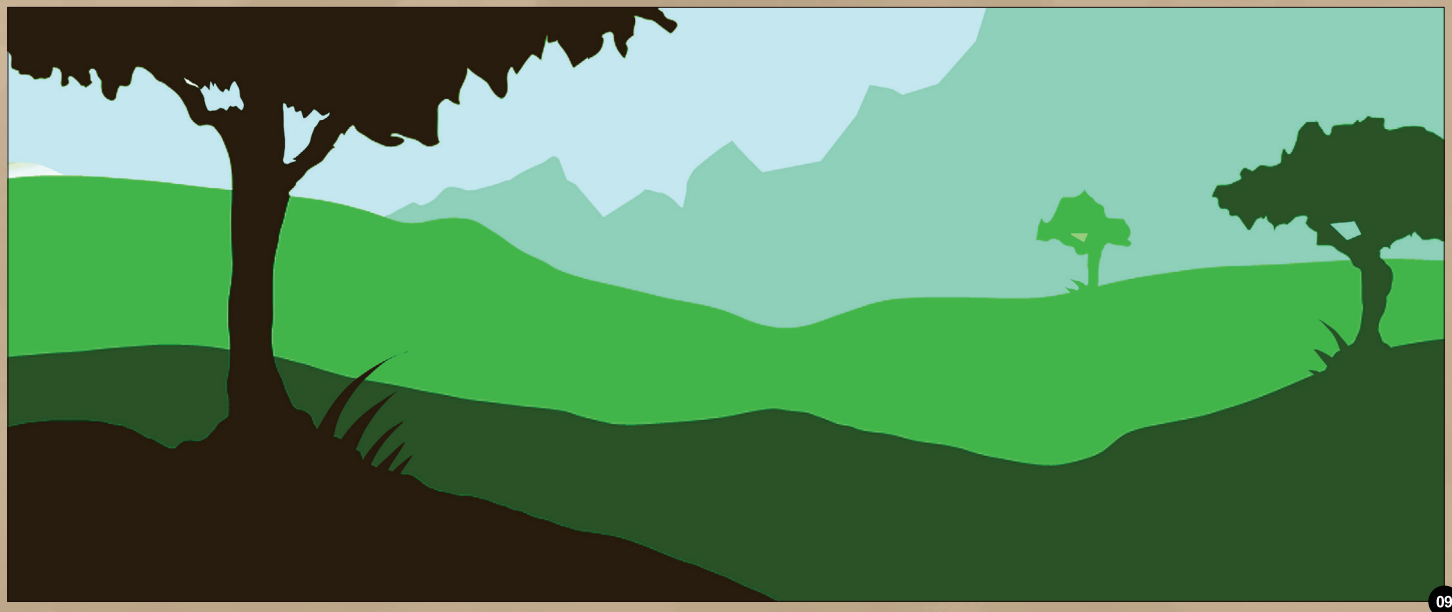
Now this value thing is something you can HDVLO\ PHVV XS ,W FDQ EH TXLWH FRQIXVLQJ DW ILUVW EXW LW¶V DFFHSWHG WKDW WKH EHVW

Color

Of course value isn't the only way to create interesting flat colour work. Our associations with the world around us and how our minds and eyes work together to create depth is also hugely important when it comes to colour. Colours can be equally as iconic in their own right as shapes and silhouettes. Colour is made up of three properties: hue, saturation and value. Value is the lightness or darkness of a colour, and we've already discussed this. Hue is the name we give to a colour, for example red, blue or green. Saturation is the intensity of a colour. Colours can be highly saturated, or desaturated, which means they look more grey. Let's look at each of these properties in more detail.

Hue

It's important to know how certain hues are interpreted differently (**Fig.09**). For example, in the visible spectrum of light, blue appears to be further away than red, with the fact that our minds are used to things



09

10

PRYLQJ PRUH DQG PRUH WRZDUGV WKH EDFNJURXQG PRUH RIWHQ WKDQ VWUDLJKW XS DQG GRZQ WKH IXUWKHU DZD\ WKH\ DUH

only a certain type of color. It doesn't have to EH OLNH WKDW WKRXJK 6RPHWLPHV LW FDQ EH FRRO DQG ZLWK D VXQQHW UHG LV WKH

the foreground color. But if you would have the H[DFW VDPH SLFWXUH ZLWK WKH RQH ZLWK WKH EOXH LQ WKH EDFN

feel like it has more depth (**Fig.10**). The magical properties of color!

, ¿QG LW IDVFLQDWLQJ WR GLVFRYHU PRUH DERXW WKH SURSHUWLHV RI FRORU DQG KRZ ZH LQWHUSUHW WKHP &RORUV KDYH DOO

how we interpret them. Colors have all these associations and emotional effects on us as a viewer. It's good to read up on that kind of stuff (in another tutorial perhaps).

%XW EDFN WR KXHV $V \RX FDQ VHH LQ WKH

hue also changes in relation to the depth position it is at. This means that in deep and epic settings hues often change gradually. This hue gradient is a good way to create, or stimulate, the depth effect.

Saturation

Now hue and value are not the only things of importance in depth. Saturation is as well. But

little bit of depth. Most of the time saturation only a certain type of color. It doesn't have to be like that though. Sometimes it can be the same hue as the foreground color. But if you would have the exact same picture with saturation as the feel like it has more depth (**Fig.10**). The magical properties of color!

Fog! (Cheat Warning)

, ¿QG LW IDVFLQDWLQJ WR GLVFRYHU PRUH DERXW WKH SURSHUWLHV RI FRORU DQG KRZ ZH LQWHUSUHW WKHP &RORUV KDYH DOO

how we interpret them. Colors have all these associations and emotional effects on us as a viewer. It's good to read up on that kind of stuff (in another tutorial perhaps).

%XW EDFN WR KXHV $V \RX FDQ VHH LQ WKH

hue also changes in relation to the depth position it is at. This means that in deep and epic settings hues often change gradually. This hue gradient is a good way to create, or stimulate, the depth effect.

Saturation

Now hue and value are not the only things of importance in depth. Saturation is as well. But

little bit of depth. Most of the time saturation changes from close to far away (**Fig.11**).

Fog! (Cheat Warning)

, ¿QG LW IDVFLQDWLQJ WR GLVFRYHU PRUH DERXW WKH SURSHUWLHV RI FRORU DQG KRZ ZH LQWHUSUHW WKHP &RORUV KDYH DOO

how we interpret them. Colors have all these associations and emotional effects on us as a viewer. It's good to read up on that kind of stuff (in another tutorial perhaps).

%XW EDFN WR KXHV $V \RX FDQ VHH LQ WKH

hue also changes in relation to the depth position it is at. This means that in deep and epic settings hues often change gradually. This hue gradient is a good way to create, or stimulate, the depth effect.

Saturation

Now hue and value are not the only things of importance in depth. Saturation is as well. But

Sometimes straight up, sometimes against the wall of, let's say, a mountain. This makes the background part of the mountain lighter than the top SDUW $OVR WKLV ZLOO HQVXUH

SDUWV GXVW ZDWHU HWF

That's as far as fog goes or this tutorial for that PDWWHU , ZRQ¶W EH WDONLQJ D

¿OWHU \RX VKRXOG XVH RU ZKDW

GR (QMR\ \RXU WKLUG GLPHQV

David Smit

For more information please visit:

http://www.davidsmit.com/LW LW¶V WKH

Or contact them at:

GDYLG#GDYLGVPLW FR

05

PORTRAYING EMOTION BY MARTA DAHLIG

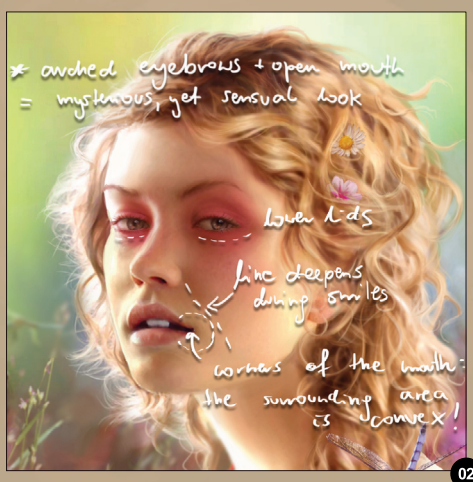
Art Fundamentals Article: Chapter 05 - Portraying Emotion

Software used: Photoshop

In the industry the concern over how we paint KDV DOZD\V EHHQ ELJJHU WKD WHQG WR EDWWOH RYHU ZKLF XVH RU GLVFXVV WH[WXULQJ V WR DSSO\ 8QGHU SUHVVXUH V WHFKQLTXHV ZH VRPHWLPHV UHDVRQ WKDW PDGH XV SDLQ QHHG WR H[SUHVV RXU VHQVL

Depicting emotions is a rather hard task and UHTXLUHV QRW RQO\ D JUHDW LQYROYHPHQW EXW DOVR D W WKH ZD\V WKH\ FDQ EH FRQYH DUH PDQ\ ZD\V WR GR VR 6RP REYLRXV VXFK DV FKDUDFWH SRVLQJ ZKLOH VRPH DUH PXF PRGHOLQJ IDFLDO IHDWXUHV FRORU WKHPHV DQG FRPSRVL QDWXUDOO\ FRPH IURP FRPEL within one image.

Firstly, let's discuss the easiest and most straightforward means of conveying emotions – WKH FKDUDFWHU IDFLDO H[SU DQ H[SUHVVLRQ WKH PRVW LP LQ PLQG LV WKH XQLW\ RI DOO DQG HYHU\ IDFLDO H[SUHVVLR face as a whole. If you want to check what I mean, take a picture of a smiling person and



02

01

cover the upper part of the face, so you can

[illegible] shape of eyes, you have to depict

[illegible] the face, so you can

[illegible] of muscles

smile, aside from the stretched lips and slightly

ERWWRP KDOI RI WKH SLFWXUH WKHQ LW ZRQ¶W EH \WKH IDFLDO V WKH H\HV $V \RX FDQ VHH LQWERWK LQ RXU FRXOG HDVLO\ JXHVV WKH H[Stop here. Part of the sketch in **Fig.02**

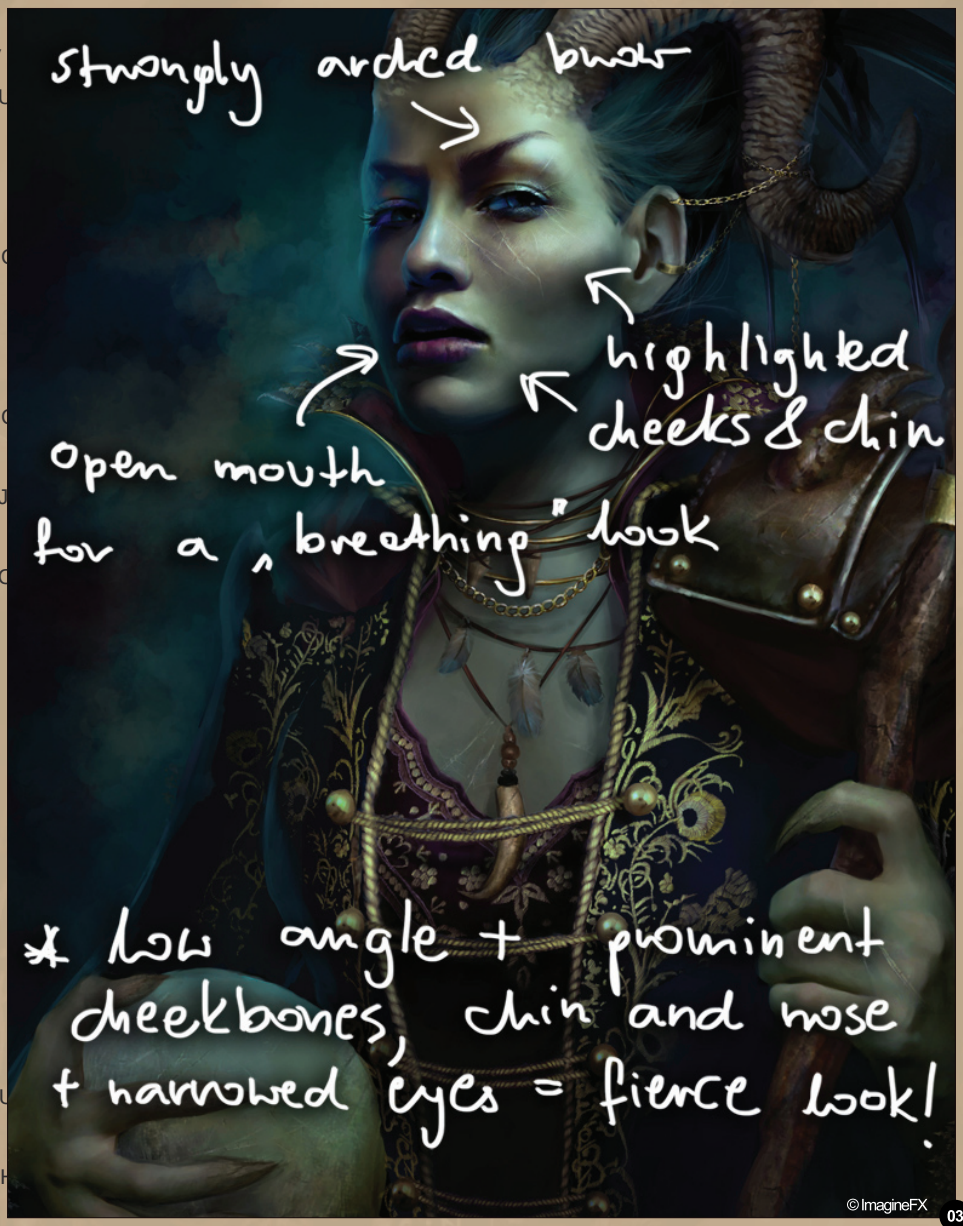
in a picture. That is to say that all the features, including the easy to omit cheeks, take part in FUHDWLQJ D IDFLDO H[SUHVVLRQ .QRZLQJ WKDW LW ZRQ¶W FRPH RXW FRUUHFWO WKDW LQ RUGHU WR SDLQW D certain features of your character. If you want to cannot limit yourself to merely painting the right shapes of eyes or lips (**Fig.01** 7KDW EHLQJ VDLG, it's important to always keep in mind the whole structure of the face, including muscle placement. And therefore, when you paint a

1RZ OHW¶V PRYH RQWR WKH PRU RQ conveying emotion – modeling of the facial anatomy. This element of painting is [illegible] paint a delicate, or intimate, scene you might)RU H[DPSOH VPDOO FKLQ DQG sad eyes will always look good if you want to H[SUHVV VDGQHVV 2Q WKH RWKH

DUH SDLQWLQJ D ¿HUFH ZDUU
WR GR WKH DEVROXWH RSSRV
MDZ VPDOOHU H\HV WKLFNHU
SURPLQHQW FKHHNERQHV
compare this stage to anything, I would say it's much like picking actors for movie roles - the SHUVRQ KDV WR ³¿W´ WKH UR
the artist has to match the physiognomy to personality of their characters (**Fig.04**).

7KH WKLUG DVSHFW WKDW FD
emotion is character anatomy and posing. I ¿QG LW D JRRG LGHD WR VOL
pose if I want to achieve a more dynamic or dramatic atmosphere (**Fig.05**) RU H[DPS
usually depict my character with their muscles tightened. If you want to see why I do this, stand LQ IURQW RI D PLUURU PDNH
make the same pose, this time tightening all your muscles. Do you see how your posture has changed, even though the pose itself remains unchanged? This trick is especially helpful when painting hands – depicting tightened tendons will add a great impact to your character (**Fig.06**).

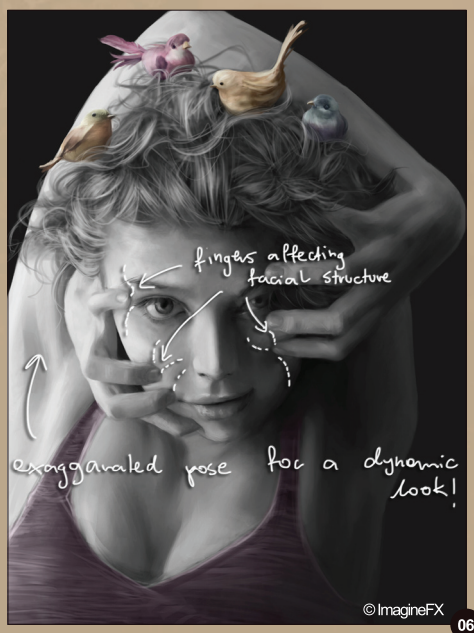
Moving on to another element of depicting emotion, we have the color theme of a painting. $V PRVW RI \RX SUREDEO\ DOU
least feel, there are certain situations where VRPH FRORUV SHUIRUP EHWWH



03

04

05



06

for sentimental or sad paintings you will more OLNHO\ XVH FROGHU WRQHV ZKLOH WR H[SUHVV HQHUJ\ H pick warmer hues (**Fig.07** ([WUHPHO\ V colors and high contrasts can add a nice magical feel to a painting, while monotonous themes with a few contrasting hues are great for PRGHUQ FRPSRVLWLRQV 8QGH DERYH DUH JHQHUDO]DWLRQ VLWXDWLRQV DQG FDQ EH XVH for picking palettes.

/DVW EXW QRW OHDVW ZH KD composition of the painting. I would like to FRQFHQWUDWH RQ WZR DVSHF play the most important role: perspective and storytelling elements.

7KH YHU\ VDPH REMHFW GHSL and low angle perspective will look completely GLIIHUHQW /RZ SRLQW SHUVS to underline a gloomy or menacing atmosphere. :KHQ SRUWUD\HG IURP EHORZ naturally look taller and authoritative. That is why I always try to use the low point perspective ZKHQ GHSLFWLQJ VWURQJHU (**Fig.08**).

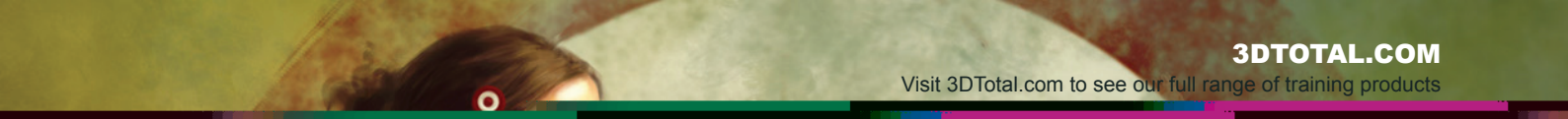
Another element that you should keep in mind LV WKH QDUUDWLYH TXDOLW\ main emotion does not have to come from \RXU FKDUDFWHU EXW FDQ EH IXOO\ FUHDWHG E\ DGGLWLRQ 7R JLYH DQ H[DPSOH OHW¶V female character sitting at the window, looking somewhere into the distance. If we place a ERRN DQG D GULHG ÀRZHU RQ D FKDUDFWHU GURZQHG LQ W literature. If, however, we add some torn cloth and a smashed lamp at her feet, as well as a few scratches on her arm – we will hint that our character is in a state of trauma (**Fig.09**).

The narrative is very rewarding for an artist, EXW WKH KDUGHVW HOHPHQW ,W UHTXLUHV D PXFK GHHSHU WKDQ WKH RWKHU HOHPHQWV

07

08

09



3DTOTAL.COM
Visit 3DTotal.com to see our full range of training products

In the second volume of our Custom Brushes eBook series, we have asked six industry professionals, from the likes of Carlos Cabrera, Nykolai Aleksander and Roberto F. Castro to show us the techniques that they use to produce custom brushes. Spread over 48 pages and split into 6 chapters, we cover topics such as Fabrics & Lace, Leaves & Tree to Rock/Metal and Stone. Our artist will show you the importance of finding good reference images to base your brushes from, to knowing your subject matter.

Also Available in this series Custom Brushes V1

Original Author: 3DTotal.com Ltd | Platform: Photoshop | Format: DOWNLOAD ONLY PDF | Pages: 049